

Student Name:

# Study Guide

## 8th Grade

### English Final

Ms. Haywood  
May 2017

#### NOTES:

This study guide and the *Dreams from My Father* study guide and comprehensive test constitute the review for the English Final Exam. There are spaces for you to make notes based on what we go over in class and about your own thoughts, ideas and strategies. There are also questions that we will model and practice in class.

You will be assigned some sections for homework; for other sections, you may wait to fill them in as we cover them in class.

You MAY NOT work with a friend to complete this review or GIVE your study guide to a peer.

If you use these guides and study carefully, you will be successful on the English exam.

**Section I.** Proofreading Sentences: 10 minutes time; worth 20 points. You will be given a sentences and asked to identify the correct pronoun choice. You will also be asked to provide the pronoun case.

**Section II.** Short Answer: 10 minutes time; worth 15 points. You will provide missing information about Enrique’s Journey, Inherit the Wind, and Dreams from My Father.

**Section III.** Poetry Analysis: 10 minutes; 15 points. You will receive a poem to read and annotate and answer questions about choices, conduct and decisions that are referenced in the poem and relate to Enrique’s Journey, Inherit the Wind, and Dreams from My Father.

**Section IV:** Essay about Identity: 60 minutes; 50 points. In a four-paragraph essay, you will compare and contrast the ways that two different characters **at first hide identity but later set free identity** and the different events that trigger their decisions. You must write on two characters from two different texts that include Enrique’s Journey, Inherit the Wind, or Dreams from My Father.

All quotes used in the ESSAY from the shared texts must be from the OFFICIAL QUOTE BANK contained in this study guide and the “SURPRISE” POEM provided on the test.

- You will receive the question in another packet with an organizer that you may use to prepare your response in advance.
- You MAY NOT WRITE about Make Lemonade.
- NO TEXTS OR CLASS NOTES MAY BE USED DURING THE EXAM.
- ONLY the ESSAY ORGANIZER is PERMITTED.

## Section I. Grammar Review

Fill in the missing parts of the tables below.

NOMINATIVE	ACCUSATIVE	POSSESSIVE
SINGULAR		
_____, you _____, _____, it	me you him, _____, it	_____, mine, your, _____ his, _____, _____, its
PLURAL		
we you _____	_____ you _____	our, _____ _____, _____ their, _____

Circle the **CORRECT** pronoun choice and identify its function in the sentences below.

- Please give **he/him** and **I/me** your email address in case we want to write you.  
(nominative, accusative, genitive)
- Mr. Anderson is awesome; one of the hardest working heads of school is **he/him**.  
(nominative, accusative, genitive)
- The autograph seekers waited for Mr. Birkenhead and **we/us** at the rear door of the theater. (nominative, accusative, genitive)
- Wasn't it **she/her** who reported her wallet as stolen? (nominative, accusative, genitive)
- Did you warn **we/us** about late submission penalties for the assignment? (nominative, accusative, genitive)

6. **They/them** flew on an airplane to Paris. (nominative, accusative, genitive)
7. Everyone except for **she/her** and **they/them** went on the trolley trip. (nominative, accusative, genitive)
8. After a review of the video footage, the referee said that the winners were **we/us**. (nominative, accusative, genitive)
9. Between you and **I/me** (nominative, accusative, genitive), the DC Capitals hockey team is **my/mine** favorite. (nominative, accusative, genitive)
10. The only students to understand the math problem will be Susie and **he/him**. (nominative, accusative, genitive)

**Circle the correct pronoun case choice.**

- 1 It's up to we, us geologists to warn the people of impending volcanic activity.
- 2 The principal made Jayden and I, me repair the damage to the auditorium wall.
- 3 The writers of the bylaws, Micki and he, him, presented a report to the senate.
- 4 If it were up to Marylynn and I, me the room would have been painted yellow.
- 5 Josie, Mary, and he, him rode their bikes all the way to New Hampshire.
- 6 The boss was worried that we, us secretaries wouldn't do the work without additional compensation.
- 7 The family's running out of money, but that's a secret between his mother and he, him.
- 9 The only students in the cafeteria this morning were Jayden and I, me.

## Section II. Short Answer for Shared Text Facts and Details

### A. *Enrique's Journey*

1. Where is Enrique from originally?
2. How old is he when his mother moves to America?
3. Describe Enrique's behavior and habits after his mother leaves. At school? With his friends? With his family?
4. Explain why his father throws Enrique out of his house.
5. Why does Enrique decide to go to America? How old is Enrique when he leaves?
6. What person first inspires Sonia Nazario to write this book?
7. What does Sonia Nazario hope to convince the reader of by writing this book?
8. Name some of the jobs that Lourdes holds.
9. Who saves Enrique's life along the way of his journey?
10. Why does Enrique get arrested in the United States?
11. Where is Enrique reunited with Belky?
12. What does Belky decide to do after the reunion?
13. What happens to Enrique's girlfriend Maria Isabel after he leaves her?

14. Enrique makes a similar decision to Lourdes. What is it? Why is this ironic?
15. How does Belky make a living in her home country? What is ironic about her situation?
16. What is Maria Isabel afraid will happen to Enrique if he gets deported?
17. What does Lourdes hope to achieve by leaving her children behind? Give examples.
18. In your own words, does Lourdes make the right or wrong decision? Why?

### ***B. Inherit the Wind***

1. Where does *Inherit the Wind* take place? When does it happen?
2. Who are the two lawyers in the case?
3. What two theories are in conflict in the play?
4. How had the two lawyers known each other before?
5. What does Drummond think about the process of jury selection? What goal does he want to achieve in picking a jury?
6. Why is Rachel Brown in conflict? What are her views on the trial?

7. Describe Rachel's relationship with her father. What is ironic about the way that he treats his daughter?
8. What does Reverend Brown hope to achieve by going against Bert Cates? What is ironic about the way that he behaves?
9. Why is Bert in conflict? Why does he teach evolution?
10. What is the relationship between Reverend Brown and the town? How is he viewed by the town?
11. Why does Drummond call Brady to the witness stand?
12. How does Brady embarrass himself on the stand? What is ironic about his behavior?
13. Why do Hornbeck and Drummond argue at the end? What is ironic about their conduct?
14. What is the final verdict?
15. What book does Rachel read? What does this decision show about Rachel?
16. What does Rachel decide at the end? What is ironic about her decision?

### **C. *Dreams from My Father***

1. What are Obama's mother's name and race and country of birth? Give her full name and use a quote to describe her.
2. What are Obama's father's name and race and country of birth? Give his full name and use a quote to describe him.
3. What is Obama's identity conflict? Explain how it is created and what factors make it a problem for Obama?
4. What role does Lolo play in the parenting of Obama? What are the reasons why Lolo feels the need to teach Obama how to box? Include setting factors and Obama's personal situation.
5. What event is the first time that Obama realizes that he might have an identity conflict?
6. How does Ann shield Obama from racial hatred and harsh realities? Give examples.
7. What does Ann teach Obama about the human identity? What prompts her to teach these lessons about what it is to be a human being? Give examples.
8. What does Ann teach Obama about the benefits of black identity? What prompts her to teach these lesson? Give examples.



9. What role do stories about Obama Sr. play in the parenting of Obama? What are the reasons why his mother and her parents feel the need to use the stories? Include setting factors and Obama's personal situation.
10. What role does Ray play in teaching Obama about identity? What does he help Obama understand about racial discrimination?
11. Why does it bother Obama when he and Ray use the words "white folks"?
12. What does Obama learn about black people like Ray that surprises him?
13. What role does Gramps play in the parenting of Obama? What are the reasons why Gramps takes Obama to bars?
14. What does Frank teach Obama? How does he explain Toot's reaction?
15. Why does Obama leave California and move to New York?
16. What does Obama call himself in New York? What does this show about his identity conflict?
17. How does Obama change his behavior in New York? Give several examples.

18. What is ironic about Grandfather Hussein's attitude about the marriage?
19. What is ironic about Gramps and Toot's attitude about the marriage?
20. What does Obama learn about his mother by watching the movie, *Black Orpheus*?
21. What happens in the dream and how does that event allow Obama to resolve his identity conflict?
22. What is ironic about the different roles that Obama plays in the dream?

### **Section III. Poetry Analysis of a Poem about Life Decisions and Identity.**

You will receive a “surprise” poem to read and annotate. You will give short answers to questions about the poem that deal with topics, symbols and themes that relate to character identity and important choices and decisions that characters make. You will use the poem in your essay. Here is a related poem.

**Read and annotate the following poem, “Choices of Tomorrow” by Fiona and answer the specific questions about the poem.**

As the sun sets, another day's departed  
Distant memories light my way back home  
Mysteries aren't for the faint hearted,  
Can't escape the past as it's set in stone  
An ending leads to a new beginning,  
But beginnings come to ends in the road  
Great times vanish, the Cheshire cat's grinning  
These are words that I've bestowed  
Decisions in life may be good or dire  
You have to walk through the right doors in life  
Your judgment may land you knee deep in mire,  
Or otherwise lead you to joy or strife  
Who knows what my life's journey has in store?  
I shall wait to walk through tomorrow's door.

1. In your own words, why can't people "escape the past"? Use a quote from the poem to support your answer.

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2. Based on the text *Dreams from My Father*, what is ONE SCENE and matching quote where OBAMA makes a decision to "walk through the [wrong] doors in life"? Why does he make that choice?

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3. Based on the text *Dreams from My Father*, what is ONE SCENE and matching quote where OBAMA makes a decision to "walk through the right doors in life"? Why does he make that choice?

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4. Based on the text *Dreams from My Father*, what is ONE SCENE and matching quote where ANN makes a decision to "walk through the [wrong] doors in life"? Why does she make that choice?

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8. Based on the text *Enrique's Journey*, what is ONE SCENE and matching quote where LOURDES makes a decision to “walk through the [wrong] doors in life”? Why does she make that choice?

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9. Based on the text *Enrique's Journey*, what is ONE SCENE and matching quote where LOURDES makes a decision to “walk through the right doors in life”? Why does she make that choice?

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10. Based on the text *Enrique's Journey* what is ONE SCENE and matching quote where ENRIQUE makes a decision to “walk through the [wrong] doors in life”? Why does he make that choice?

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11. Based on the text *Enrique's Journey*, what is ONE SCENE and matching quote where ENRIQUE makes a decision to “walk through the right doors in life”? Why does he make that choice?

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12. How do LOURDES and ENRIQUE solve their problems? What event triggers their decisions?

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13. Based on the text Inherit the Wind, what is ONE SCENE and matching quote where RACHEL makes a decision to “walk through the [wrong] doors in life”? Why does she make that choice?

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14. Based on the text Inherit the Wind, what is ONE SCENE and matching quote where RACHEL makes a decision to “walk through the right doors in life”? Why does she make that choice?

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15. Based on the text Inherit the Wind, what is ONE SCENE and matching quote where REVEREND BROWN makes a decision to “walk through the [wrong] doors in life”? Why does he make that choice?

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16. Based on the text Inherit the Wind, what is ONE SCENE and matching quote where REVEREND makes a decision to “walk through the right doors in life”? Why does he make OR NOT make that choice?

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17. How do REVEREND BROWN AND RACHEL solve their problems? What events trigger their decisions?

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## Section IV. Compare Contrast Essay on Identity

Review the KEY QUOTES in the “Official Quote Bank” for each separate text.

You must **ONLY** use the quotes from this bank and **LINES** from the surprise poem in your essay. Be sure to integrate them properly and cite them in your essay in proper format.

To prepare for the essay, you should **SUPPORTING SCENES** and **MATCHING QUOTES** for the **DIFFERENT CHARACTERS** from **DIFFERENT TEXTS** that you will use in your essay.

You will need **FOUR SCENES/QUOTES** in total for the modified version of the essay **OR EIGHT SCENES/QUOTES** in total for the standard version of the essay. Once you have selected the quotes, be familiar with the scenes that lead up to the quotes and provide the context and backstory.

Here is the **ESSAY PROMPT**:

What are the similar and different ways that the two characters **at first hide but later set free** their identity and the different events that trigger their decisions?

- Write an introductory paragraph with lead, bridge sentences, plot summary and background information about the identity conflict and a thesis statement.
- Write body paragraphs that show how the characters at first hide but later accept identity.
- Write a conclusion paragraph that identifies and evaluates the specific events that trigger or cause the **TWO CHARACTERS** to confront identity.
- Write a conclusion paragraph about the similar and different lessons that the characters learn because of the ways that they resolve identity conflicts.
- Write clincher sentences that evaluate the choices that the characters make and give advice about how people should resolve an identity conflict.

**In addition to using quotes from the quote bank, you must use selected lines from the “surprise” poem in your essay. You will need at least TWO LINES in total for the modified version of the essay OR at least FOUR LINES in total for the standard version of the essay. You will cite it only using the name of the poet and not the line number(s).**

**EX:** According to the poem “Choices,” “Decisions in life may be good or dire/You have to walk through the right doors in life” (Fiona).

## OFFICIAL QUOTE BANK

### Enrique's Journey by Sonia Nazario

**NAME OF SPEAKER:** \_\_\_\_\_. **If narration, which character does it refer to?** \_\_\_\_\_

1. "In his dreams of his mother coming home in December, she stands at the door with a box of Nike shoes for him. 'Stay,' he pleads. 'Live with me.' He promises when he grows a little older to help her work and make money" (p. 36).
2. "He makes up for the vulnerability he feels inside, fueled in part by not having a parent to protect him, by putting on a rough image" (p. 37).
3. "Enrique and his friend Jose del Carmen Bustamente, sixteen, venture into El Infiernito. They quickly buy marijuana, making sure to leave El Infiernito, which is dangerous. They sit outside a billiard hall listening to music drift through the open doors. Lately the boys have been inhaling glue late into the night, getting high off of the fumes" (p. 44).
4. "'I've felt alone all my life,' he says. 'I don't know what it will be like to see her. She will be happy. Me too'" (p. 135).
5. "Enrique has no money for food, not even crackers. He takes a hit of glue. It makes him sleepy, takes him to another world, eases his hunger, and helps him forget about his family"(p. 136).
6. "For Enrique, alcohol is an escape from the fights. Almost all of the men on his paint crew, depressed to be away from their home countries, are big drinkers. From Thursday through Sunday, in the evenings, he goes to a local bar ... and starts going to a discotheque and spending money on drinks and lap dances" (p. 172).
7. "Enrique is breaking a promise he made to himself to leave his addictions behind once he crossed into the United States. But he feels abnormal, as if he were crawling out of his skin, if he isn't drunk or high" (p. 173).
8. "Equally troubling: Enrique calls less frequently. She feels snubbed. ... Enrique no longer talks of returning to Honduras. He says he likes the comforts of the United States" (p. 182).
9. "He cuts his hair short and loses the weight he has gained from beer. ... He stops playing his music loud and slamming doors. When he burps, he excuses himself. On Saturday nights, he and Lourdes watch the Spanish-language variety show Sabado Gigante, together, as they did when he first arrived" (p. 183).
10. "Most important, he decides he has to be more responsible for Jasmin. He can't have her grow up worrying about money as he did. He wants her to study. ... If he doesn't change he will repeat his mother's mistake; time will slip by, and Jasmin will grow up without him" (p. 183).
11. "As time passes, Enrique slowly learns that his mother will never offer an apology for leaving him. He tries to put the love he has always felt for Lourdes above the resentment he has harbored all these years. He gives his mother his first gift: one hundred dollars for her birthday" (p. 190).

12. "Enrique tries to bridge the divide by spoiling his daughter. On weekends, when Maria Isabel is cleaning hotel rooms, Enrique takes Jasmin to Golden Corral or McDonald's or to the mall to buy clothes" (p. 204).
13. "In North Carolina, Enrique gave up sniffing glue. But in Florida, he meets new friends who use different drugs" (p. 208).
14. Enrique has now missed the birth of both of his children. When he hears about his son's birth, Enrique momentarily considers signing papers to be deported to Honduras, despite the risk of being killed there" (p. 215).
15. "'We should all have a chance to change. I *am* changing my life,' he says from jail. He wants to focus on his children, on Maria Isabel, on his other, on himself. 'I want to do something with my life'" (p. 217).

### **Enrique's Journey by Sonia Nazario**

**NAME OF SPEAKER:** \_\_\_\_\_ **If narration, which character does it refer to?** \_\_\_\_\_

1. "One year, she does not call at all. Better to send money, Lourdes replies, than burn it up on the phone bills. But there is another reason she hasn't called; Her surroundings in the United States are nothing like the images she saw on television in Honduras. She is ashamed to report how shabby her life is" (p. 27).
2. "'When are you coming home?' Enrique asks. Lourdes avoids answering his question directly. Instead she promises they will be together again very soon" (p. 31).
3. "Lourdes wants to give her son and daughter some hope. 'I'll be back next Christmas,' she tells Enrique" (p. 36).
4. "I called. I wrote, she tells her son. Blame your father. He promised to take care of you while I was away. He abandoned you" (p.171).
5. "Lourdes tells him about the struggles, she, too, endured during their years apart. For the first time, she admits to the extreme poverty and humiliating circumstances she lived through" (p. 171).
6. "'You're broken, ruined. A drug addict! Why did you even come here? To finish screwing yourself up?'" (p. 174).
7. "'Be quiet!' she orders. 'You must respect me. Don't forget, I am your mother. I gave birth to you'" (p. 180).
8. "'To tell you the truth,'" Lourdes says, 'on the one hand it was worth it – at first. But on the other hand – no. I lost their childhood'" (p. 199).
9. "In Florida, Jasmin becomes inseparable from her grandmother Lourdes. They spend so much time together people assume Jasmin is Lourdes's daughter. ... 'Everything I lost with Enrique I am enjoying with Jasmin – her childhood,' Lourdes says" (p. 204).

**Inherit the Wind by Jerome Lawrence and Robert E. Lee**

**NAME OF SPEAKER:** \_\_\_\_\_ **If narration or stage direction, which character does it refer to?** \_\_\_\_\_

1. “(The REVEREND JEREMIAH BROWN, a gaunt, thin-lipped man strides on. He looks around, scowling)” (p. 11).
2. ““Your servant, and the Lord’s”” (p. 22).
3. “BROWN (Fiercely)” ““Rachel! (To BRADY) My daughter will be pleased to answer any questions about Bertram Cates”” (p. 24).
4. ““Do we call down hellfire on the man who has sinned against the Word?”” (p. 66).
5. ““Lord, we call down the same curse on those who ask grace for this sinner-- though they be blood of my blood, and flesh of my flesh”” (p. 66).
6. “(REVEREND BROWN comes forward to help his daughter from the stand. His demeanor is unsympathetic as he escorts her from the courtroom)” (p. 80).

**Inherit the Wind by Jerome Lawrence and Robert E. Lee**

**NAME OF SPEAKER:** \_\_\_\_\_ **If narration, which character does it refer to?** \_\_\_\_\_

1. ““Mr. Meeker, don’t let my father know I came here”” (p. 5).
2. ““Why can’t you be on the right side of things?”” (p. 9).
3. ““Bert isn’t a criminal. He’s good, really. He’s just –”” (p. 24).
4. ““A schoolteacher is a public servant: I think he should do what the law and the school-board want him to. If the superintendent says, ‘Miss Brown, you’re to teach from Whitley’s *Second Reader*,’ I don’t feel I have to give him an argument”” (p. 33).
5. ““All the answers to those questions are in the Bible”” (p. 34).
6. ““I think there must be something wrong in what Bert believes, if a great man like Mr. Brady comes here to speak out against him”” (p. 34).
7. ““You’ve got to call the whole thing off. It’s not too late. Bert knows he did wrong. He didn’t mean to. And he’s sorry. Now why can’t he just stand up and say to everybody: ‘I did wrong. I broke a law. I admit it. I won’t do it again’”” (p. 49).
8. ““Well, I care about what the people in this town think of *him*”” (p. 51).
9. ““I wanted to run to my father, and have him tell me I was safe, that everything was right. But I was more frightened of him than I was of falling. It’s the same way now”” (p. 55).
10. ““Are you ill, Miss Brown, Would you care for a glass of water?”” (p. 79).
11. ““I’m not sure. But I’m leaving my father”” (p. 124).
12. ““You see, I haven’t really thought very much. I was always afraid of what I might think -- so it seemed safer not to think at all”” (p. 124).
13. ““A thought is like a child inside our body. It has to be born. If it dies inside you, part of you dies too. ... Maybe what Mr. Darwin wrote is bad. I don’t know. Bad or good, it doesn’t make any difference. The ideas have to come out – like children”” (p. 124-125).
14. ““There’s one out at five-thirteen. Bert, you and I can be on that train, too!”” (p. 128).

## **Dreams from My Father by Barack H. Obama**

**NAME OF SPEAKER:** \_\_\_\_\_ **If narration, which character does it refer to?** \_\_\_\_\_

1. "At the time of his death, my father remained a myth to me, both more and less than a man" (p. 5).
2. "That's how all the stories went – compact, apocryphal, told in rapid succession in the course of one evening, then packed away for months, sometimes years, in my family's memory" (p. 8).
3. "There was only one problem; my father was missing. He had left paradise, and nothing that my mother or grandparents told me could obviate that single, unassailable fact. Their stories didn't tell me why he had left" (p. 26).
4. "He had led his life according to principles that demanded a different kind of toughness, principles that promised a higher form of power. I would follow his example my mother decided. I had no choice. It was in the genes" (p. 50).
5. "Every black man was Thurgood Marshall or Sidney Poitier; every black woman Fannie Lou Hamer or Lena Horne. To be black was to be the beneficiary of a great inheritance, a special destiny, glorious burdens that only we were strong enough to bear" (p. 51).
6. "You shouldn't be mad at your father, Bar. He loves you very much. He's just a little stubborn sometimes" (p. 68).
7. "Well, I think it's be wonderful for you two to finally get to know each others,' she said from the kitchen. 'He was probably a bit tough for a ten-year-old to take, but now that you're older ...'" (p. 125).
8. "I hope you don't feel any resentment towards him" (p. 125).
9. "It wasn't your father's fault that he left, you know. I divorced him" (p. 125).
10. "We were so young, you know. I was younger than you are now. He was only a few years older than that. Later, when he came to visit us in Hawaii that time, he wanted us to come live with him. But I was still married to Lolo then, and his third wife had just left him, and I just didn't think . . ." (p. 126).
11. "Did I ever tell you that he was late for our first date? He asked me to meet him in front of the university library at one. When I got there he hadn't arrived, but I figured I'd give him a few minutes. It was a nice day, so I laid out on one of the benches, and before I knew it I had fallen asleep" (p. 126).

## **Dreams from My Father by Barack H. Obama**

**NAME OF SPEAKER:** \_\_\_\_\_ **If narration, which character does it refer to?** \_\_\_\_\_

1. “Did my mother know about this? ... I had a desperate urge to jump out of my seat, to show them what I had learned, to demand some explanation or assurance. But something held me back. As in a dream, I had no voice for my newfound fear” (p. 30).
2. “I kept these observations to myself, deciding that either my mother didn’t see them or she was trying to protect him and I shouldn’t expose her efforts as having failed” (p. 52).
3. “I ran up to Coretta and gave her a shove; she staggered back and looked up at me, but still said nothing” (p. 61).
4. “‘My grandfather, see, he’s a chief. It’s sort of like the king of the tribe, you know . . . like the Indians. So that makes my father a prince. He’ll take over when my grandfather dies’” (p. 63).
5. “Sometimes I would find myself talking to Ray about *white folks* this or *white folks* that, and I would suddenly remember my mother’s smile, and the words I spoke would seem awkward and false” (p. 81).
6. It hadn’t been easy to write to him; our correspondence had all but died over the past four years” (p. 114).
7. “What I needed was a community, I realized, a community that cut deeper than the common despair that black friends and I shared when reading the latest crime statistics, or the high fives I might exchange on a basketball court” (p. 115).
8. “‘Barack,’ I corrected, dropping my bags on the floor” (p. 118).
9. “I had spent the summer brooding over a mis-spent youth, I said – the state of the world and the state of my soul. ‘I want to make amends,’ I said. ‘Make myself of some use’” (p. 119).
10. “I stopped getting high. I ran three miles a day and fasted on Sundays. For the first time in years, I applied myself to my studies and started keeping a journal of daily reflections and very bad poetry” (p. 120).
11. “I awoke still weeping, my first real tears for him – and for me, his jailor, his judge, his son” (p. 129).
12. “And I realized, perhaps for the first time, how even in his absence his strong image had given me some bulwark on which to grow up, an image to live up to, or disappoint” (p. 129).
13. “I needed to search for him, I thought to myself, and talk with him again” (p. 129).